

Further General information about the movie: (in addition to Julie's part)

- category of the movie: Screwball comedy: that means: a fast comedy which illustrates a situation within which people inevitably find each other who actually do not fit together
- of course the genre screwball comedy and the placement of the film in a prime time series (NDR Wilde Herzen) was not accidentally chosen by El – Tayeb and Maccarone – the meaning of this can be discussed at the end
- to the question whether it was difficult to produce a film with two lesbian main characters Maccarone answered: during the nineties the topic “when women love women” was played up and down through TV talk shows – there was a curiosity which could also negatively described as hype
- which I am trying to say is that the movie came out when two lesbian women in TV were nothing particularly shocking or scandalous for the majority of the audience, homosexuality was not a taboo topic

Fatima El – Tayeb

- helped to develop the screenplay from an academic point of view
- she brought her concepts of racism and Afro-German identity into the movie
- studied history and American studies and now works as a historian and free screenwriter
- She got her Ph. D. for a dissertation on Afro – German history, entitled: “Black Germans and German Racism: Oxymoron or Repressed History? African Germans and the discourse on “race” 1900 – 1933
- she taught the first course on Afro – German history at the University of Hamburg
- her work inherits issues of Afro – German history, German national identity, concepts of German citizenship, transnational concepts of identity, gender and sexuality, Diaspora studies
- since 2002: Scholar-in-Residence at the University of Tennessee
- some of her Publications: (just the titles)
 - o Limited Horizons. Queer Identity in Fortress Europe
 - o If You Cannot Pronounce My Name, You Can Just Call Me Pride. Afro-German Activism, Gender, and Hip Hop.
 - o Germans, Foreigners, and German Foreigners. Constructions of National Identity in Early 20th Century Germany
 - o Schwarze Deutsche. Der Diskurs um Rasse und nationale Identität 1890-1933

For Discussion:

„Der Film kann als netter kleiner Film bezeichnet werden mit sympathischen Figuren, die ausnahmsweise mal keine Probleme mit ihrer Homosexualität haben. [...] Mit seinem [...] Anliegen, den alltäglichen Rassismus darzustellen, übernimmt sich der Film jedoch. Sicherlich stammen die geschilderten Szenen aus der Realität, aber irgendwann [...] gerät es jedoch zu platten Witzvorlagen. [...]“

Sources:

www.campus.de

www.idiasandsociety.ucr.edu/margins/filmmakers.htm

www.bpb.de/themen/Y3GT53,0,0,Medien_Machos_und_M%E4dchenrap:_Tic_Tac_Toe.htm

www.txte.de/data/art11.htm

www.womeningerman.org/pubs/newsletter/no86_fall01.htm

www.literature.ucsd.edu/faculty/feltayeb.cfm

[www.cootv.de/ filme/alles wird gut.html](http://www.cootv.de/filme/alles_wird_gut.html)